UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Wind Ensemble: Harvest

Pratik Gandhi, c*onductor*

Saturday, March 28th, 2026 at 7:30pm | Tribute Communities Recital Hall, 83 York Boulevard

PROGRAM

Shimmering Sunshine

Kevin Day (b. 1996)

Fields of Grain As Seen From a Train

Timothy Mahr (b. 1956)

Harvest: Concerto for Trombone

John Mackey (b. 1973)

Ethan Whitlow, *trombone*
Winner of the 2025 Winds Concerto Competition

Intermission

Earthdance

Michael Sweeney (b. 1952)

Symphony No. V, “Elements”

Julie Giroux (b. 1961)

I. Sun in C
Hydrogen & Helium Sunburn — 4.6 Billion Years of Solitude — Life Giver, Earth Watcher — 5 Billion More Birthdays — Glorious Sunshine in C

II. Rain in D-flat
Rain — Melancholy — Downpour — The Miracle of Life — Downpour II — Drizzle

III. Wind in E-flat
Fluid Beginnings — A Magical Breeze — An Intimate Wind — Storm Brewing — Whimsical Winds — Tornado — A Force of Nature

We wish to acknowledge this land on which the University of Toronto operates. For thousands of years, it has been the traditional land of the Huron-Wendat, the Seneca, and the Mississaugas of the Credit. Today, this meeting place is still the home to many Indigenous people from across Turtle Island and we are grateful to have the opportunity to work on this land.

As part of the Faculty’s commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples’ histories, truths and cultures.
Visit indigenous.utoronto.ca to learn more.

UNIVERSITY OF TORONTO WIND ENSEMBLE

Pratik Gandhi, conductor

Flute/Piccolo
Ivy Bumanglag
Josh Chong
Isabella Ignacio
Kathleen Murphy
Anwen Robertson
Caroline Savin

Oboe
Iulia Jauca *
Chelyn Yoo

English Horn
Clara Aristanto

Bassoon
Kendal Morrison
Rita Ren †

Contrabassoon
Taran Massey-Singh

Eb Clarinet
Andrew Benaiah †

Bb Clarinet
Marcus Abrams Stein
Kai Chen
Isiah Edmondson
Benjamin Gillingham-Murray
Dario Hila
Ian Liu

Bass Clarinet
Crystal Chong

Contrabass Clarinet
Angela Lin †

Alto Saxophone
Nicole Carson
Kun Huang *
Liam McClure
Chantelle Tom-Ying

Tenor Saxophone
Hei Nam Yeung

Baritone Saxophone
Adrian Leung

Trumpet
Naomi Hunter
Andre Jin
Teresa Osko
Tony Ruan
Tamsin Spiller
Charlie Steggles

Horn
Patrick Brophy
Julia Clair
Libor Fang
Zoe Leblanc
Chun Yu Tam

Trombone
Yang Chang
Stephen Dong
James Romasco

Bass Trombone
Matheo Nadon

Euphonium
Lionel Stanway
Jonathan Wang

Tuba
Emma Braund
Harrison Greenaway

Double Bass
Marcus Chan †

Piano
Daniel Zhou

Harp
Hannah Adams

Percussion
Reuben Faigao
Madison Keats
Chieh Hsun Wang
Jack Wong
Jade Hails †
Hoi Tong Keung †
Yi-Hsuan Lo †

* *ensemble managers*
† *guest musicians*

PROGRAM NOTES

Shimmering Sunshine

The work that opens tonight's program is also the first piece in the M.O.T.I.F. triptych, commissioned in 2019 from a trio of composers. In his contribution, *Shimmering Sunshine*, composer Kevin Day "depicts the sun… at high noon", with "shimmers" of light and colour bouncing around the ensemble. This piece was also one of the first to be recorded as part of the And We Were Heard project, which connects composers from underrepresented communities with ensembles to perform and record their works.

Fields of Grain As Seen From a Train

The inspiration for this piece by Timothy Mahr came from an almost identically named painting by Arthur Dove, *Fields of Grain As Seen From Train*, painted in 1931. Taking a familiar landscape and reducing the forms to near-abstraction, Dove nevertheless retains their essence in his painting: rows of crops and a hedge run off into the background, meeting some distant trees; the water in a nearby pond forms gentle waves; bold strokes convey a sense of motion, as though the viewer's perspective is fleeting. Mahr's music is similarly abstract, with motives blurring across changing meters and tempos, and gently persistent ostinatos providing a sense of constant motion. Melodies come and go, sometimes interrupting each other, in an unpredictable fashion, never giving the listener a chance to settle for long. But, just as in Dove's painting, the abstracted musical ideas nevertheless form a complete and lasting impression.

Harvest: Concerto for Trombone

In Greek mythology, Dionysus was ostensibly the god of wine, fertility, and the harvest. But the worship of Dionysus also took on a cult-like fervour, with practitioners leaning heavily into intoxication and hedonism as a form of escape, as well as the cycles of life, death, and rebirth that are signified by the changing seasons. John Mackey's trombone concerto, *Harvest*, incorporates all of these ideas. It is divided into three continuous sections which loosely represent the fall harvest, the melancholy quiet of winter, and the joy of spring. The soloist personifies Dionysus himself, the leader of the festivities, and the ensemble are his followers who work themselves into a frenzy and, ignoring the deity's attempts to placate them, tear him to pieces with their bare hands. The middle section begins with stillness, then grows into an anguished plea before receding. The chiming of piano, harp, and vibraphone heralds the start of the final section and the coming of new life—the return of Dionysus—and his followers rejoice in celebration.

Earthdance

In much the same vein as the previous work, *Earthdance* celebrates the natural cycles of life on Earth: circadian rhythms, tidal cycles, the seasons, and more. Composer Michael Sweeney employs an eclectic combination of sound effects, colours, and grooves to encourage audiences to contemplate and explore the interconnectedness of living beings to our home planet.

Symphony No. V, "Elements"

Composer Julie Giroux's goal for this work was to immerse the audience in the "elements" represented by each of the movements of the symphony. In the first, she exposes the listener to the intensity of the chemical processes by which the Sun generates incredible amounts of heat and light, pausing only briefly to nod to its long solitude as well as the dependence upon it of all life on Earth. The second movement begins with the gentle fall of raindrops accompanying long, flowing brass melodies. After some contemplation on water's own role in supporting life on our planet, the entire ensemble joins together to drown the listener in a musical deluge. The final movement features various forms of wind, from a gentle breeze to mischievous gusts to an eventual storm. Giroux even graphically depicts a tornado in the music towards the end of the movement. A renewal of energy and references to the themes of the previous movements bring the symphony to a close.

ARTIST BIOGRAPHIES

Pratik Gandhi (he/him) is an award-winning freelance conductor and researcher based in Toronto. He is a sessional lecturer at the University of Toronto Faculty of Music, where he directs wind bands and teaches conducting. He is also music director of the Rouge River Winds and the Milton Philharmonic Orchestra, and was the founding music director of Soup Can Theatre. In addition to regularly guest conducting and adjudicating bands and orchestras, Pratik is active in several organizations that support music educators, most notably the Ontario Band Association. Since 2017, he has also served as Vice-Chair of the Concert Band Division of MusicFest Canada. Pratik is currently a doctoral student at York University, where his research, supported in part by an Ontario Graduate Scholarship, investigates issues of equity and representation among wind band composers in Canada. Pratik received a B.Mus. in music education and an M.Mus. in conducting from the University of Western Ontario, where he studied conducting with Colleen Richardson, Jerome Summers, and James McKay, and percussion with Jill Ball.

Ethan Whitlow is a Canadian trombonist currently pursuing his Master of Music with Peter Sullivan at Carnegie Mellon University. A graduate of the University of Toronto (2025), he studied under the tutelage of Vanessa Fralick and Megan Hodge, where his training also encompassed Contemporary Music, Historical Performance, and Euphonium. Passionate about education, Ethan maintains a growing private studio; his students have recently performed internationally in venues including New York's Carnegie Hall and Chicago's Symphony Center. Ethan is an alumnus of the National Academy Orchestra (Brott Music Festival, 2024) and has since performed under the baton of renowned conductors including Gerard Schwarz, Gustavo Gimeno, and Edwin Outwater. In 2026, Ethan will perform John Mackey's concerto *Harvest* as the winner of both the University of Toronto and Carnegie Mellon University Winds Concerto Competitions. Additionally, he will join the Aspen Music Festival this summer as a fellowship recipient.

ACKNOWLEDGEMENTS

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